



FAMOUS

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MONSTERS

OF FILMLAND

FIRST:
ROSEMARY'S BABY
NOW: BABY
FRANKENSTEIN!

THE GOLEM'S
GONNA GETCHA!

HAMMER'S HORRIFIC
MONSTER'S!

THE UNHOLY 2:
KARLOFF +
LUGOSI TO
FRIGHTEN
YOU!





THE VAMPIRE TIGER GIRL STRIPES

SPEAKING OF
MONSTERS

THE PRICE



IS WORTH IT!

VINCENT as a Vampire? Yes, on TV in "F Troop" he portrayed Count Storza (that's Azrofs spelled backward, and aren't you sorry you asked?).

But there's nothing backward about this issue, in fact we put our beast foot forward (or, if you prefer, goreword) to bring you such exciting treats as personal remembrances of BELA LUGO-

SI & BORIS KARLOFF by well-known actors who had the honor to act with them.

With KING KONG in the limelight again, we turn the spotlight on the Grand Old Man who built Him in the first place: a Tribute to Living Legend Marcel Delgado.

You'll have a "heart" time controlling your dreams after you've read the HAMMER feature. Pleasant screams!

FORREST
ACERUS



THIS ISSUE DEDICATED TO DAVE SCHILTZ

And if the typist issues that up and the name comes out Schiltz, the murders in the Rue Morgue will be as nothing compared to the slaughter at the printers. It may be that "Things go better with Schiltz"—not being a drinking man, I wouldn't know—but they definitely go better with SCHILTZ, Defender of the Faith and (trans-amition, friend/friend) Defender of—the Ackermomster.

BEST COUNT DRACULA?

There is much controversy today as to who played the better vampire Lugosi or Lee. I feel that the man deserving the title isn't even in the contest. I know I'll be ridiculed for saying this. Don't take me wrong.

Lugosi was a great Dracula so was (a) Lee. I am a fan of both men. But I rank John Carradine's vampire above both. I have the idea that some agree with me but are embarrassed to admit it.

STUART GARDNER
Brunswick, Ga.

125 A-OK

Issue 125 completely magnificent! I missed 6 on the extremely tricky Brain Strain Quiz. Should I throw in the towel? No the towel if you can't dig it. The KONG article was fabulous! I don't know how you got so much information. Rare Treasures was beautiful because of the great Karloffism behind the scenes shot. Lugosi's gag & article were long-awaited and up to expectations. And now the BIG NEWS—the answer to MYSTERY PHOTO #99 is THE GHOST CATCHER! I had to research my FMs to find that one!

STEVE SANOSTROM
Pawnee, IL

MAN OF MANY OPINIONS

I have no idea why Mr. ? who wrote your "Rocket To The Grues Morgue" feature in FM #122 elected to write such a good article yet decided to make everyone mad at him by making some very opinionated remarks that could tend to offend some.

First, he states that all the Universal Frankenstein films were bad, with the exception of the first three and ABBOTT & COSTELLO MEET FRANKENSTEIN. No way! He says that in GHOST OF FRANKENSTEIN the monster was reduced to nothing more than a murderous moron. He obviously overlooked that scene in which the monster helps the little girl Clootner retrieve her lost ball from the rooftop. He also wonders why the monster is not portrayed as the sympathetic creature of Karloff's three in the later pictures of the series. He fails to notice that the monster recovered Ygor's evil brain at the end of that picture, making him evil in the following movies.

He criticizes the inconsistencies of SON OF FRANKENSTEIN yet fails to realize that the reason Frankenstein's Monster is portrayed in FRANKENSTEIN MEETS THE WOLFMAN as a blind and groping creature is that he was clearly shown to have gone blind at the end of the previous picture. A fact that he had just mentioned in the preceding paragraph. He thought that FRANKENSTEIN MEETS THE WOLFMAN was extremely poor. If he does not enjoy Chaney Jr. Lugosi, Frye, Atwell or Gysberskaya what does he like?

To top it off, he tells an unwitting English teacher that World War 2 put a halt to horror movies. Huh?? I am sure doctors can be named.

He says the science fiction film began in the 1950s. He has forgotten THE INVISIBLE MAN. JUST IMAGINE MAN

MADE MONSTER THE INVISIBLE MAN. THE ISLAND OF LOST SOULS and many, many more. Do not criticize inconsistencies in a movie unless you are sure your own work contains none.

It occurs to me that the monster in THE THING was never shown clearly enough or long enough to determine exactly what it looked like. Without this I sincerely doubt that anyone would have noticed the resemblance to the Frankenstein monster.

I also disagree with his opinion of the special effects in THEM! He calls the giant ants "unconvincing puppets." I thought they were a fine alternative to expensive animatronics.

He considers HORROR OF DRACULA the best Dracula film ever made. I beg to differ. Lugosi's DRACULA was much better.

I think you successfully convinced him that other horror films were made in the 60s besides those of Hitchcock.

The author of "Rocket to the Grues Morgue" made no mention of either Bela Lugosi or Lon Chaney Jr. This was an unpardonable sin.

I enjoyed the editor's appearance on THE MIKE DOUGLAS SHOW and Tom Snyder's TOMORROW. I however well I liked Dracula heartily dislike Leonard Wolf. He takes Dracula all too seriously. Don't get me wrong, I am wholly in favor of taking horror films in the right respect. But Mr. Wolf goes overboard! He seems to be too interested in finding the deep dark sexual aspects of Dracula that poor stupid Bram Stoker never thought to write into his novel. I found more of religion than sex in the book. I think Dracula films (and the novel) are meant solely for entertainment. I honestly cannot see how you kept from punching Mr. Wolf right in the jaw when he had the gall to call Bela Lugosi a sorry actor on national TV.

I appreciated the MAN MADE MONSTER filmbook. Not much has been seen or heard of from Lon Chaney Jr. on the pages of FM since his death. Thanks for the treat.

It is about time for an advice issue, don't you think? Us Price fans have been short-changed lately.

I think OLD DRACULA is a hunk of cow manure. If you do an article on it I will be offended.

I think it is high time for another U.S. tour by the Ackermomster. 11 years is a long time. I just wish I had been a reader (44 year old) of FM back in 1964 at the time of the first tour. It makes me extremely jealous when I read the announcement of that tour in FM #24. Monster lovers in other states besides NY and California deserve attention too.

When you said that "Hanging THE EXORCIST in the horror realm would be somewhat akin to having Mom & Apple Pie in the Mundane world" it made me mad. I love mom & apple pie. I also like baseball, hot dogs & Chevrolet. But I despise that abominable opus, THE EXORCIST.

As Lugosi said in WHITE ZOMBIE "To the future, monster!"

ROONEY A. BENNETT
Oorville, Ga.

OLD WERE BEST

Every day I get my FMs off my hobby shelf and read them. And I was just thinking about how much better the movies in the 20s, 30s & 40s were than today. They are getting dumb & boring. The only good horror movies I've seen since 7) were YOUNG FRANKENSTEIN, JAWS & WEREWOLF OF WASHINGTON. The three were a few more than that.

SCOTT WASHBURN
Buffalo, NY

WANTED? More Readers Like



LARRY STROTH

KARLON FORREST?

We recently had the chance of seeing DRACULA VS FRANKENSTEIN on TV. Having missed the opening credits we knew nothing of who was acting. As we watched we couldn't make out who was playing those Famous Monsters. Then we saw a face that made the movie worthwhile. It was Fory #3! Will he be the next Chaney or Karloff?

EO KITLUNSKI
BRUCE EICHELBERG
Uncasville, Ct.

FJ the Terrible has also been seen (but not always heard) in QUEEN OF BLOOD (shown on TV as PART OF BLOOD), THE TIME TRAVELERS, SCHLOCK and now (you'll recognize him at the real garden party with Robby the Robot by the copy of FAMOUS MONSTERS he's carrying in HOLLYWOOD STARLETS. But cinema critics seriously doubt he will be the next Karloff or Chaney. Perhaps the next Sonty Tufts, Gustav von Seyffertitz or... Legat?



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 The New York City's most famous and the
 the New York of the 1950s and 1960s
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FORREST JACKERMAN
 Editor in Chief

W. K. MOHALLY
 Managing Editor

WALT DAUGHERTY
 Special Photography

DONATO VELEZ
JACINTO SOTO
NELSON VILLAR
 Staff Department

SPECIAL SERVICES

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 kes, Sandra Kemp, Gary Daniels, Lar-
 ry & Paul Brooks, Charles Osborne

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 ler R. Pevsner

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 Marica Osipovic

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FAMOUS MONSTERS OF FILMLAND

Incorporating MONSTER WORLD

CONTENTS

ISSUE No. 127
AUGUST 1976

4 FANG MAIL Africa speaks... and
 Monster Freaks listen. Letters from Lee,
 Lugosi & Lasagna Lovers. (Who's Lasagna?
 Eskimo Christians, Italian Noel Lice.)

6 THE UNHOLY DUO Exclusive
 interview by Samuel James Maronie with
 those from the Good Old Days who acted
 with Boris Karloff and Bela Lugosi!

13 GIANT SPIDER INVASION
 5 tons of crawling terror sends townfolk
 screaming in horror for their lives!

18 HEART HAMMERING HORROR
 A tale of 1000 Fiendish Fanatics at the
 2nd annual Famous Monsters Convention as
 told by a survivor, Lucy Chase Williams!

24 EXORCIST ACTOR DIES Lee J.
 Cobb's heart stops and we have to report
 the sad end to a brilliant acting career.

26 THE GOLEM Creature of legend...
 man of clay... born to slay. From out of
 the Age of Alchemy comes the striding
 terror. Paul Wegener lives again!

33 MYSTERY PHOTO How about this
 monster pic? Can you recognize it? If so,
 your name may be published in a future FM!

34 MASTER MODEL MAKER Creator
 of King Kong, Mighty Joe, Lost World Di-
 noosaurs & other famous anim-models, Marcel
 Delgado, interviewed by Richard Schmidt Jr.

40 BABY FRANKENSTEIN Every-
 body loves a baby which is why it will be
 love at first fright when you see the off-
 spring of Frankenstein and his bride!

44 IT ASKED FOR YOU Beauty and the
 Mechanical Beast or blow in its electrode
 and it will follow you anywhere. Shocking!

49 FIEND CLUBS Do you have a favor-
 ite performer? Why not join his fiend club?
 Some of the best are listed in this article!

54 RARE TREATS The latest Ack-quisi-
 tions in the Monster Museum of Hollywood.
 See the Zuni Terror God! Stills Thrills!

things you never knew about—

THE UNHOLY TWO

karloff & lugosi revisited by samuel james maronie



Bela Lugosi in Voodoo Man (Monogram 1944).

BORIS KARLOFF. Years after his death, who would have dreamed that FM's editor would be interviewing the King's leading lady in FRANKENSTEIN—Mae Clarke? Treating fans to exclusive insights into Karloff the man & his terror classic?

BELA LUGOSI. How about him? 20 years after his death he still lives in the pages of FM with new material about him in the March issue ("Bela Lugosi at the Midnight Bell") and the "Transylvania Trip" just presented in issues 125 & 126? The latter offered a sensitive look at the famed horror star in his declining years, a one-of-a-kind scoop for Lugosifanatics; the former, an intriguing recreation of the early days of the same great fantasy figure.

In my opinion perhaps the single most valuable service FAMOUS MONSTERS offers its readers is the on-going discovery of "unknown" stories & facts about important horror film actors. Ferry continually seeks out former co-stars & friends of the Unholy 2 of Terrorania, hoping that by collecting all available information about them, Boris & Bela's life histories may become as colorful & complete as possible.

I feel proud, as a 21-year-old journalist, to enter the researching ranks and offer my own contribution to the Karloff & Lugosi legends—sharing some hits & pieces of little known information about these great departed giants with the curious among you.

not larry talbot but lyle

As a free-lance writer in the St. Louis, Missouri, area it is my pleasure to interview visiting film & television celebrities who often pass thru town.

Fortunately, many of these performers have been among the "Old Timers" of the motion picture industry—active in movies thruout the 30s & 40s. But even more important,

several were either good friends of—or had acted with—Boris Karloff & Bela Lugosi. And what they had to say about the 2 horror Greats proved to be quite interesting!

The first person I met, actor Lyle Talbot, is a veteran character player, who first appeared in films in 1932. He has made close to 200 pictures, including THE 13th GUEST, A SHRIEK IN THE NIGHT, THE DRAGON MURDER CASE, RETURN OF THE

TERROR, TRAPPED BY TELE-
VI-



He gave a towering performance as Mord the Maxwell in —you guessed it—TOWER OF LONDON. A bold Boris in the Universal production of 1939.



Wonder who the lucky prisoner was who had Boris Karloff as a cellmate in *THE INVISIBLE MENACE*?



"Mr. Lugosi, what do you think of the Bowery Boys?"
—Huntz Hall. Read Bela's eyebrow-raising reply!

SION, TORTURE SHIP, ATOM MAN VS. SUPERMAN, TERROR THE GREAT and ADVENTURES OF BATMAN & ROBIN. (Altho he had no reason to remember it 30 years later, I understand his path crossed with Sgt. Forry Ackerman, who interviewed him for the army newspaper he edited during World War 2.) With almost 45 years of acting behind him, it seemed likely to me that Talbot had run into either Boris or Bela at some point in his career.

And I hit the jackpot! He had known them both!

Lyle starred in the film *PLAN 9 FROM OUTER SPACE* featuring Bela the Great in his last screen role. Tho when I asked the veteran player about this particular film, his lapse of memory proved to be a blessing in disguise!

"*PLAN 9 FROM OUTER SPACE*?", came Talbot's doubting reply. "I remember most of my movies either by the title or someone who might have been in them but I don't recall *that* one!"

Hopes of digging out some fascinating Lugosi facts were dampened until he continued—

"The only time I worked with Bela was in a comedy called *ONE BODY TOO MANY*."

smoking out the truth

Eureka! My questions poured out rapidly, one running into the other: What was Bela like? Did you know him very well? Do you have any behind-the-scenes stories? Well, why don't I keep quiet and let Lyle do the talking:

"Lugosi was a nice man—a very intelligent man," Talbot remembered. "He did have a slight accent, tho—but a very fine actor!"

"We got into several conversations while shooting this picture because he had just started smoking a pipe. Bela had never smoked one before and was all enthused about getting this pipe."

"But Lugosi had allowed so much 'cake' to accumulate in his pipe that he could hardly get any tobacco in it! 'Bela,' I said, 'your pipe will crack if you put too much carbon inside!' So he was very grateful to hear this and I cleaned out his pipe—then everything was OK between us!"

After dutifully copying down these juicy tidbits of information about the late vampire star, I was struck with another important revelation from Talbot!

guiding the lyle-y

"Of course, the one I really knew well was ... *Boris Karloff*!"

"He—along with Leon Ames, and several others who are gone now—we were the original founders of the Screen Actors Guild. Boris came into the thing early when we were fighting to organize & get recognition. He was a very, very nice person ... a quiet man who had a lot of dignity."

"We never worked together in a picture but Boris & I became great friends. I just can't say enough nice things about him!"



"Bela & I co-starred in one of the first films I ever made, *MURDERS IN THE RUE MORGUE*"—Leon Ames. (Not, that is not Mr. Ames in the Apo Sult.)



"Karloff did a tremendous job as Jonathan Brewster in the play *ARSENIC & OLD LACE*"—Bruce Gordon. (Foto from the 1935 television with Karloff, Lorre & Helen Hayes.)

hall about bela

Another performer with a very special story to share is former Bowery Boy *Huntz Hall*.

Hall & his comedic cohorts blazed their way thru several dozen Bowery Boys/East Side Kids films. The most notable efforts in this series—*GHOSTS ON THE LOOSE* (1943) & *SPOOKS RUN WILD* (1941)—are notable because they featured Bela Lugosi in a key role.

But again—let it come straight from the Huntz's mouth—and allow the popular actor to tell of his adventures with the Count...

"I was on the Monogram Studio lot at the time," the lovably dumb "Satch" explained to me in an interview. "Someone was passing the word around that Bela was nearby so I decided to go over to his dressingroom and say 'hello'.

"I knocked on the door and introduced myself. Bela was extremely cordial and we spent some time talking together.

"Well, Mr. Lugosi—what do you think of the Bowery Boys?" I asked. Lugosi raised his eyebrows theatrically and said: 'Scum!'"

But Huntz said Bela was only kidding—theo it has often been said that the Hungarian entertainer took his work very seriously and did not like to clown around while on the set.

"Not true," claimed Huntz Hall. "Bela had a great sense of humor! He loved to laugh—but not to be laughed at. That would make him angry more than anything!"

karloff, lugosi & their ames

A few months later I was fortunate enough to meet another fine character player, *Leon Ames*. While Ames is better known for his many "father" roles (he was Judy Garland's screen dad in *MEET ME IN ST. LOUIS*), the energetic performer is another 40-year-plus veteran of his trade.

I felt that his association with Karloff in the early Screen Actors Guild business might yield some points of interest—and his comments speak for themselves:

"I really didn't get a chance to know Boris very well at all," the 73-year-old actor confessed. "But I did work with his cohort—Bela Lugosi."

"What was Bela like?" I asked, hoping to stimulate conversation about Lugosi. But instead of answering, Ames directed a question at me: "From just knowing about the man, what would you say he was like?"

Stumbling momentarily for the proper words, I muttered: "Why—er—mysterious—uh—perhaps just a little bit like the strange roles he played—"

"Correct!" Ames replied. "Bela & I co-starred in one of the first films I ever made, *MURDERS IN THE RUE MORGUE* (Universal 1932)—a perfectly awful film which still pops up on TV to 'haunt' me!

"Lugosi was a very quiet fellow and kept to



The poster features a large, high-contrast black and white portrait of Boris Karloff as the Monster, looking upwards with a menacing expression. In the upper right corner, a smaller scene shows the Monster attacking a man in a military-style uniform. At the bottom left, three characters are shown: a woman in a military uniform, a woman with a concerned expression, and a man looking up. The background is dark and atmospheric, with a castle silhouette visible on the right.

BASIL
RATHBONE
BORIS
KARLOFF
BELA
LUGOSI in

SON of FRANKENSTEIN

Lionel ATWILL
JOSEPHINE
HUTCHINSON
DONNIE DUNAGAN
Emma Dunn • Edgar Norton

Original screenplay by Willis Cooper
Produced and directed by Rowland V. Lee
A ROWLAND V. LEE Production
A NEW UNIVERSAL PICTURE

SON OF FRANKENSTEIN or sun of Frankenstein? Karloff in a "solarized" foto from his last appearance (aside from the Route 66 cameo on TV) as Mary Shelley's Monster.



"Lugosi was mysterious... strange..." Leon Ames. In this scene from **MURDERS IN THE RUE MORGUE**, Ames is the curly-headed hero directly behind Erik the Ape. Inset shows Ames as he appears today (photo by Samuel James Moronile).

himself during most of the shooting. At that time he had not yet mastered English and was having a bit of difficulty with the language. I was very 'green' in the acting profession then and to me as a young man Bela seemed very much the eerie 'Dracula' character of his films!" (Editor's Note: Leon Ames is also listed as having appeared in Lugosi's **VOODOO MAN**, Monogram 1944.)

play-ing with karloff

And now—for the real treat of this article—let's hear what Karloff thought of his horror films! Let's find out exactly how he felt about being "typed" as a Horror Star!

Where do we get this information? Nowhere else but from a friend of Boris the Benign—a man who appeared with The King night after night on the New York Stage in the play "Arsenic and Old Lace"—Bruce Gordon!



Karloff & Price express dread when monocoed on TV by a Skelton named Red.



Karloff—mute & menacing as the Mad Butler in *THE OLD DARK HOUSE*, Universal, 1932.

Gordon's face is recognizable as prohibition gangster "Frank Nitty" from the *Untouchables* reruns currently playing the video airwaves. But this star of movies & television also has been involved in much theatrical work, co-starring with Karloff in this long-running Broadway hit.

"Boris surprised all of us in the cast," Gordon commented. "We all thought: 'How can this famous Hollywood actor ever appear on a Broadway stage with that *disp*!'"

"But everyone got over it and Karloff settled down as one of the family. He did a tremendous job as Jonathan Brewster—his part in the play."

I asked Bruce if *The King* had ever confided his true feelings regarding his many "horror" roles.

"He had a favorite saying about that," Gordon replied. "Boris was quite happy with his image and told me it was 'Like sitting in a tub of butter'—that he really appreciated the chance to

keep on working steadily.

"Karloff called his horror films *Bread & Butter* pictures. He could fly to Hollywood and make 2 or 3 pictures, then live off of that for the rest of the year, as they paid very well."

giving the duo their due

There you have it—Perhaps when some scholar decides to write the definitive biography of these 2 greats he will deem my offerings of worthy interest.

While I have not discovered any lost films of Bela or Boris—while I have not come up with a hatch of unpublished stills—I feel this article says something of importance about the 2 actors.

Here we have the comments of those individuals who knew the duo as friends—fellow actors—! And by their words do we accurately find out what Boris Karloff & Bela Lugosi were really like.

THE GIANT SPIDER INVASION



a party crasher

NIGHT. Wild backwoods of Wisconsin. A fiery preacher is raining brimstone & ashes on the sinners at a revival meeting. Little does he know that fire will LITERALLY be visited upon the unsuspecting inhabitants of this Arkham-like community before his speech is ended...

From somewhere in outer space, a flaming celestial object streaks into the Earth's atmosphere. The sky lights up like a brilliant Christmas & Fourth-of-July rolled into one... and the entire countryside is shaken by the roar of a titanic crash!

hot breath of death

Mysterious things begin to happen:

A homber, over the area, loses radar contact with its base and is never seen again...

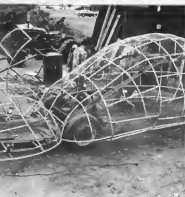
In the town, radios, car engines & watches stop working...

And for one person, poor Ed Cooper, returning home on his motorcycle from the revival meeting, life ends abruptly as the strange fiery object smashes into the earth scant yards away!

In the morning, Ev Kester (Leslie Parrish) & her husband Dan (Robert Easton) discover a mammoth crater freshly gouged in their pasture. Scattered about are strange-looking geodes (round, rock-like objects from space)...and the horribly-mutilated bodies of their herd of 13 cows. Since the stones are like nothing the farm couple has ever seen, they split one open with great difficulty and inside they discover—diamonds! In their delight, they fail to notice a small spider creep out of the alien object...



Spider, Spider in the Web, you sure have filled this girl with dread! (Which is not a perfect rhyme—but, then, no spider is perfect.)



How to Build a Giant Spider... get all the Fearsome Facts in this Filmbookette.

the insect invasion begins

When Dan returns to the field for more diamonds, he finds the body of Ed Cooper. Since he doesn't want anyone snooping around his diamond field, he buries the body & motorcycle, never wondering at the awful chewed-up condition of the body—as tho it had been bitten again & again & again...

Meanwhile, at the local observatory, Dr. Jenny Langer (Barbara Hale) warns JR Vance (Steve Brodie) of NASA about deadly radiation being emitted from the crash site of the fallen object.

At his farmhouse, Dan has been very busy. Many of the rocks have been opened and, after accumulating a pocketful of diamonds, Dan drives into town to get the local geologist's opinion of their worth.

Ev is a lonely woman—and an alcoholic. Left by herself with nothing to do, she drinks... while, unknown to her, all the unopened geodes which they have collected are *opening themselves!*

And *ghastly spiders* scuttle into all the dark corners.

When she starts seeing spiders & webs everywhere, she half-believes them to be figments of her own liquor-crazed imagination—until one the size of a grayhound attacks & devours her!



Quoting the sheriff: "Bullets just tickle it! Can nothing stop it?" FM reader: "How about trying a traffic light?"

an open doorway from hell

JR Vance is sent by NASA to locate the downed bomber and investigate the pulsating radiations in the Gleason area. Via helicopter, they find a space warp or "black hole" on Dan's farm, so they decide to investigate.

Meanwhile, Dan Kester has been consumed by greed. He returns hastily to the pasture after the geologist tells him the diamonds are real & very valuable—suggesting that they were the first of their type that he had ever seen—and starts to collect more. Only he's collected & devoured by a giant spider!

The huge arachnid, driven by hunger, attacks Dan's house, aware that food in the form of Dan's niece is inside. But, after demolishing the house, it moves on, searching for easier prey. It attacks Jenny & Vance in the nearby woods and they barely escape. They now believe that the mysterious "black hole" is feeding energy to create gigantic spiders.

things looking black

The geologist, also greedy to learn Dan's secret source of diamonds, runs head-on into a giant web but escapes the spider's clutches, only to die in a fiery crash into a gas station when he loses control of his car.

When picnickers are attacked by the enormous spider, the police see that this is not a hoax. A battle ensues between the spider & a mob of

enraged townspeople in the heart of the town. The researchers realize that the pulsating radiations are like a queen bee—it's activating all the spiders in the whole area... soon the smaller ones will grow to be giants!

While a bomb is prepared to "choke" the energy source, a heroic deputy fights the giant spider singlehandedly to gain time. His life is lost but humanity wins as the bomb explodes and the spider implodes.

As the night is lit by the burning spider, Jenny turns to Vance. "Oh, Vance—can it happen again?" Vance shakes his head. "I don't know... I don't know."

how to make a giant spider

When plans were made to film **THE GIANT SPIDER INVASION**, Chicago-based special effects man Bob Milla was contacted by Group 1 to create the crawling monstrosity. An agreement was reached & the delivery date for One Giant Spider was set.

All too soon, filming began in the backwoods of Gleason, Wisconsin (6 weeks of actual shooting) and the day arrived when Bob was to bring his super prop. According to Brandon L. Chase, President of Group 1, "When Bob was met at the airport he arrived with only 2 luggage-sized suitcases... and no giant spider! Panic set in. We had a set shooting schedule and each day's delay cost enormous amounts of money."



Someone—surely not anyone connected with FM— suggested the preacher exercise the spider...but it looks like he's getting enough exercise already!



For these Sunday joggers, it looks like the jig is up! (Note Giant Jig in background.)



Realistic makeup or actual victim of Giant Spider? Only the corpse in the photo knows . . . and it's not talking right now!

Bob assured everyone that the situation was under control. He explained that it was impossible for him to travel with a 50-foot spider which, when completed, would weigh 5 tons!

Arriving at the farmhouse set, Bob Millay asked for aluminum tubing, wire mesh & other raw materials which were all available at the local junkyards. Then he revealed his enormous, detailed plans for building the giant spider.

He hadn't been kidding. In 4 days, with the help of 10 people working 24 hours, this special effects genius built 2 giant spiders using second-hand parts from plumbing supply houses & junkyards. Steel beams were used for the framework & wire mesh encased the driver sitting in a Volkswagen chassis. The 8 legs (each 15-18 feet long) were composed of steel tubing with a man inside each leg (needed to move each leg independently) for a realistic effect when crawling.

spider facts

The spider's fur was taken from fake fur coat

material so when a breeze would blow, the fur would ripple realistically.

Bob Millay also performed some stunts in the film such as racing a motorcycle into flames & crashing a car into a gasoline station.

Many stunts are more dangerous than they look, for instance, when the spider blew up at the end of the film, 2 crewmen were hospitalized because they stood too close and suffered severe burns.

According to Joseph Mass, Int'l Advertising Mgr. for Group 1, "Real tarantulas were used in certain portions of the film. They had to be trucked from Arizona (since airlines don't allow this type of transportation) at great expense (they had to also be kept warm). The special effects men were responsible for the trucking." How does one direct spider actors? "Interestingly, spiders are made to move by directing jets of compressed air in the desired direction." Harmless to spiders.

At the end of the picture, the giant spider was destroyed. But 2 were built. The other one is being kept in storage. Anyone need a 50' spider?

END

Guest of Honor **PETER CUSHING** in **CURSE OF FRANKENSTEIN**, one of the Many Fine Hammer Films revived at the Monstercon.



HEART HAMMERING HORROR

thru the portals with the immortals

by lucy chase williams

the horror hall of fame

PETER CUSHING! INGRID PITT! VAMPIRELLA!!! And... Lucy Chase Williams?! If you recognize my name at all, it's because a year ago I did a fear-hardy thing: at the First Famous Monsters Filmcon, I hid 960 at the auction for an hour alone with the Ackermonger.

And lost.

I mean, my bid was the highest!

No one came to my rescue.

I was condemned to 60 minutes all by myself in the company of the most monstrous punster the world has ever known: the man who turned Dorian's hair gray. (When I finally escaped you should have seen mine: I looked like the Bride of Frankenstein! Someday, if I ever regain my wits — HE shattered them almost to bits — I will tell the terrifying story of what is like to interview Forry [I can assure you it is an experience that is Not Of This Earth] but in the meantime, back to Monstercon #2.)

The huge sign read:

THROUGH THESE DOORS PASS THE
WORLD'S MOST FAMOUS MONSTERS

I found myself passing thru so I guess that qualified me as a famous monster.



Lovely Ingrid Pitt signs endless autographs as friend & fanzine editor Sam L. Irvin, Jr. looks on.



Cathy Larra, PJA & authoress of this article, Lucy Chase Williams applaud the sermon of Monsterdom's own "St. Peter."

Inside, I almost passed out, for approximately 4000 fiendish fanatics were limping, crawling, flying, floating, flapping, flopping and even oozing thru the assembly hall. From the 7th of November 1975 thru the 9th, the Hotel Commodore, NY, accommodated the greatest collection of creature feature freaks (myself included) the world has ever known. Imagine an entire week-end devoted to fantasy movie, horror celebrities, monster magazine buying and terror flick trivia stumping!

hammer horror parade

Presenting a special tribute to the world's leading Horror experts, Hammer Films Productions, the Convention boasted a movie program of about a baker's dozen of different monster movies: from THE CURSE OF FRANKENSTEIN (1967) and HORROR OF DRACULA (1968), Hammer's pioneer contributions to the genre, to the United States premiere of 2 of their latest efforts, THE SATANIC RITES OF DRACULA (1973), which may very well be Christopher Lee's final portrayal of the vampire Count, and THE LEGEND OF THE 7 GOLDEN VAMPIRES, featuring Peter Cushing. The star of their next production, VAMPIRELLA, Ms.



Robbie the Robot, guarded by his Great Good Friend Gert, answers questions of Con audience as hands pop up all over the place.

Barbara Leigh, made her first public appearance (and it was *some* appearance!), rivaled only by the arrival of the beautiful Ingrid Pitt, **COUNT-ESS DRACULA** herself. Mr. Peter Cushing, certainly one of the most gracious, gentle & entirely Christian men one could ever hope to meet—not to mention his position as one of the top horror stars today—was joined by Michael Carreras, the President of Hammer Film Productions; and together these 4 spoke to captivated audiences on 2 separate days and signed autographs tirelessly for hours.

you are there!

If you had been among those 4000 lucky fans, you could not have failed to run into "Mr. Science Fiction," FM's own FJA, who was on hand (or claw?) for 25 hours a day, signing autographs, posing for pictures & answering questions.

After watching Christopher Lee as **THE MUMMY** sink slowly into the quicksand, you might have strolled on into the Dealers' Room and picked up a mint copy of FM #24 or tried on a Don Post "Mr. Hyde" mask or bought the first Vampi paperback or gazed longingly at the gorgeous Gogoa original oils on display beside the magazine covers on which their reproductions were featured.

a (were)wolf in creep's clothing

Your fertile imagination might have won you & your costume a prize in the Monstrous Masquerade on Saturday nite and it might have been you, alongside the Creature from the Black Lagoon, the Metropolis Robotrix, Morticia Addams or the legendary Cortlandt Hull as the Red Death, who stood on stage to receive the applause of judges FJA, Walt Daugherty & beautiful "Vampirelleigh."

If you had wanted Peter Cushing's autograph (and who wouldn't?) you would only have had to stand in line for close to an hour; but flanked by members of his American club, he would have relaxed you with a dazzling smile, signed your photo of him and thanked you sincerely in that soft & oh-so-familiar voice for coming to the Convention.

"Klaatu . . . Borada . . . Nikto"

Meanwhile, in the Grand Ballroom, Bill Malone of the Don Post Studios would have been entertaining sci-fi addicts with his incredibly detailed reproductions of Robby the Robot from **FORBIDDEN PLANET** (who answered questions from the audience!) and the giant silver space-being Gort, who brought Michael Rennie back to life in **THE DAY THE EARTH STOOD STILL**.

His presentation would have been followed by Ferry's slide show of the magical Ackermansion, which contains more monster memorabilia than one man could ever hope to collect in



Above, Peter Cushing confronts the Vampiric Count in **SATANIC RITES OF DRACULA**; below, Peter Cushing encounters Walt Daugherty, "Photographer of the Mon-Stars," at the **MONSTERCON**.





Member of the Anti-S.W.A.T. Squad. When asked by Lucy Chase Williams what he was doing at the Convention, he said "I just thought I'd fly in for a glass of Ice Swatter."



The Incomparable Cortlandt Hull recreates LON CHANEY as the Masque of the Red Death in THE PHANTOM OF THE OPERA.

one lifetime. (So how has the Master mastered it? Well, there are rumors about a Big Deal with someone even more experienced than Monty Hall, a pact signed in a rather realistically colored red Flair. And isn't Forry really 59 years young?) But however he managed it, and as tantalizing as the dozens of shots of original Harryhausen monsters and first edition *Draculas* and vintage PHANTOM OF THE OPERA posters all were, they provided an oft-dreamed-of vision of the marvelous & mystical for many who may never see the fabulous collection in Hollywood with their own bugged-out eyes.

monster fans unite

And beside all this, you would have been able to meet & get to know 4,000 other monster movie nuts just as crazy as yourself! Conventions are an ideal place to make best friendships—where else could you find such a huge gathering of people interested in exactly the same things you are? At the FAMOUS MONSTERCON Karloffians discussed the merits of their idol with Lugosilovers; Animation addicts argued over production tricks; Japanese monster film buffs traded stills with other Godzilla/Mothra/Rodan rooters; and in 7th Heaven were the Hammer Film fans, in their element with a festival of movies & special guest stars to boot. (Not that anyone would dream of booting Mr. Cushing or Cathy Lorre or Ms. Pitt.)

thanx for the mummeries

There are scores of people involved in a Convention of this kind to make sure that everything runs smoothly and the fans have the best

time possible and because of this it is impossible to name everyone who should receive recognition. But speaking (writing?) for myself, and on behalf of those 3,999 others to whom the Second Annual FAMOUS MONSTER Convention meant so much, I would like to mention the following:

—The Warren Publishing Company & staff for organizing everything.

—Don Post Jr. for his magnificent presentation of his company's creations.

—Walt Daugherty, for bringing his priceless photography exhibit and for being around all the time to make sure nobody got out of line.

—Barbara Leigh, for making us even more anxious to see VAMPIRELLA.

—Catherine Lorre, who attended the Convention all 3 days for the second year and was a living reminder of her famous father.

—Peter Cushing & Michael Carreras, for flying in from England, and Ingrid Pitt, for leaving a tight shooting schedule in Buenos Aires; and all 3 for being so charming and so personal with everyone.

—And of course, Forry Ackerman & FAMOUS MONSTERS, without both of whom there wouldn't have been a Convention in the first place.

So somehow, for a second year and despite monstrous civic problems, New York City managed to survive the onslaught of the fiendom fans. I understand that, in preparation for the 3d FAMOUS MONSTERS CONVENTION, the City is girding its loins to withstand the attack of not 1 but 2 towering apes with the familiar initials of KK.

With any luck at all, I'll be back for a third helping of smorgasblood. How about you?



The Blessing of "St. Peter" upon 6 Honored Members of the Warren Staff of Workers who kept "Things" humming.

EXORCIST ACTOR DIES

heart attack takes cobb



Foreground, left: Cobb in *GORILLA AT LARGE*, 20th-Fox, Technicolor, 1954. (Note young Raymond Burr in background, 2 years before he met up with *GODZILLA*.)



LEE J. COBB 1911-1976 (in his last appearance in *THE EXORCIST*).

BECAUSE he played Detective Kinderman in *THE EXORCIST*, Lee J. Cobb is assured of being seen on the screen for years & years to come as this famous horror film is shown time & again.

But he was in half a dozen other films of interest to FM readers, beginning in 1948 with *MIRACLE OF THE BELLS*.

1954: *GORILLA AT LARGE*.

1957: *THE 3 FACES OF EVE*.

1959: *GREEN MANSIONS* (altho this fantasy classic, after being announced for years, finally reached the screen with just barely enough of its fantastic content retained to qualify it for inclusion in Walt Lee's Reference Guide to Fantastic Films).

1962: *THE 4 HORSEMEN OF THE APOCALYPSE*.

1968: *OUR MAN FLINT*.

He was twice nominated for Academy Awards.

On the stage he played in *CRIME & PUNISHMENT* the same year (1935) Peter Lorre made it as a movie and he also did a stage version of *THUNDER ROCK*, an early (1942) Michael Redgrave & James Mason fantasy film.

A very powerful, impressive actor, whom one might think of in the same category as Edward G. Robinson & Rod Steiger. The screen will be forever after poorer for having lost him at the age of 64.

END

THE GOLEM

man of
clay!
man of
slay!

Evil men looked upon this
face—and died. The long-dead
Paul Wegener of Germany
in his greatest role.



The good monster—the Golem—appears in public.

legendary monster

Werewolves & vampires, zombies & ghouls are known to students in schools throuth the country. But one legend has been strangely ignored: The Golem.

Ignored, too, the memory of a great German actor, a Karloff of his time:

Paul Wegener

Monster, magician, mandarin, yuck villain, snow man, Poe man—he played them all, in the silent days, and exceedingly effectively.

For many years THE GOLEM of 1914 was thought to be lost forever, then in 1958 the famous European film collector Paul Sauerländer found a print under strange circumstances. It was in an old toy store! To sell a surplus of ancient German hand-cranked home movie projectors, the owner was cutting up old movie reels in 12" to 15" lengths and giving them away with each machine. The film that was being cut up? You guessed it, the legendary 1914 GOLEM! Sauerländer was able to rescue the fragments that make a complete copy, perhaps the only print in existence today!

golem #1

We have very limited details about the first GOLEM... for the moment.

It told of workmen digging a well in the floor of an old synagogue. They uncover a strange statue of the Golem. That statue is sold to an antique dealer. Later, in an ancient cabalistic volume, the dealer



A little girl makes a friendly gesture toward the giant of clay. Some of you will remember an almost identical scene years later (1942) when Lon Chaney's son, as the monster, stood before a little girl in a similar pose in *GHOST OF FRANKENSTEIN*.

stumbles upon a tale of Rabbi Loew's sorcery studies.

Following Rabbi's magic formulas, the antique dealer achieves an alchemical miracle as the man of stone comes to life! The Golem, an android of very limited intelligence, works as the dealer's servant until another change takes place: he falls in love with his master's daughter. This second miracle causes the awakening of a soul in his clay body.

But the frightened girl runs from her eerie suit-or and he realizes—he is a monster. Filled with fury by his fate, the Golem pursues the girl, blindly destroying everything before him. In the end he perishes, falling from a tower. His corpse lies in the street, a shattered figure of clay.

World War I began while *THE GOLEM* was playing in Germany and the star entered the military service for the Kaiser. Twice (we are told by film historian Oscar Estes) he was captured by soldiers in his own army and held as a spy because of his Eurasian features. "Each time he pulled from his wallet a worn folded cover from an illustrated magazine, showing him as the Golem. When he was recognized, he was released!"

golem #2

The second *GOLEM* was not a sequel but a "prequel" to the first, as it told of *THE GOLEM: HOW HE CAME INTO THE WORLD*. The picture was co-directed & written by Paul Wegener & Henrik Galeen. (Galeen was the author of the screenplay of *NOSFERATU* and produced a classic version of Conrad Veidt as *THE STUDENT OF PRAGUE*.)

John Griggs & Oscar Estes tell us that:

The picture opens in a ghetto in Prague. It is a dark night in the even darker 15th century, time of witches, warlocks, alchemists & black magic. Rabbi Loew (*Albert Steinrück*), an astrologer, is studying the portents of the stars thru an astro-labe. His interpretation of the signs' misfortune threatens the Jews. Descending a spiral staircase he says to his assistant, Famulus (*Ernst Deutsch*): "I must warn our people."

Carrying torches thru the black shadowy streets, Loew & Famulus hurry to another part of the ghetto. Loew tells Rabbi Jehuda, "Call all the elders together to pray. The stars predict disaster."

Fade-in to a Document: "DECREE AGAINST ALL JEWS: We can no longer neglect popular complaint against the Jews. They practice Black Magic. We Decree that all Jews shall leave sight of the city before the month is ended.

(Signed: Ludwig, EMPEROR.)

Fade-in to a shot of a manuscript with drawings & formulas for a strange figure. Rabbi Loew is studying. He reads: "Summon the dread spirit Astaroth and compel him to reveal the magic word. . ." Loew raises his hands and prays. Then he lifts a hidden trapdoor to descend to an underground crypt. With his knife point he cuts a mystic seal across the door, enters, removes a stone panel from a window and light falls upon a strange figure leaning against the far wall. On the floor are several broken, incomplete statues; this one, against the wall, seems lacking only a face. With his hands, Loew burrows in the soft clay and molds the features.

Hearing voice below, the Rabbi ascends to find his daughter Mirima (*Lyda Salmonova*), the King's messenger Florian & Rabbi Jehuda.

Loew reads the King's decree and tells Florian, "I drew the Emperor's horoscope. I warned him twice of danger. Tell him I seek an audience."

Symbols: A Star of David fades to a close-up, Golem portrait.

Loew speaks, "The hour has come!"

Working in the crypt, the Golem figure almost falls upon Loew—it is too heavy for one man alone. He goes upstairs for help. Famulus is astonished as Loew appears from the trapdoor. He drops his skillet and its alchemical contents.

Loew warns: "Guard this secret with your life!" He leads Famulus to the trapdoor.

Florian returns to the ghetto with the Emperor's reply. Loew & Famulus are laboring over the clay figure.

They struggle with the rigid statue up the stairway from the crypt. On the laboratory level they place it upright in a closet. Then Loew sees Florian, reads the Emperor's reply:

"An audience is granted. Come to the Festival in the castle and amuse us with your magical arts."

Fade to a hand, opening a book of sorcery: "Ages ago the figure of the Golem was made by a

magicism of Thessaly. When the magic word is placed in the amulet on his breast he will live and breathe as long as he wears it." Famulus & Loew are studying and Loew demonstrates the 5-pointed star-shaped amulet and a slip of paper he has readied for "The Word". Taking yet another book, they read: "He who has the Key of Solomon can force Astaroth to reveal the magic word, if he observes a favorable conjunction of the planets."

a behemoth is born

The Golem stands awaiting life.

Loew, wearing his cylindrical Sorcerer's hat, Famulus in fear, crouching beside the Golem. Waving a wand, Loew points in the cardinal directions, then, above the floor he draws an imaginary circle about himself. Fire ignites a magic ring about the sorcerer. He beckons to Famulus who fearfully steps inside the circle. The room grows darker as fumes & smoke arise; Famulus is terrified and slips to his knees in the mist. Flitting, dancing balls of fire swirl about their heads. A shining star appears in Loew's hand opposite the wand. He waves the star & wand, commanding, "ASTAROTH, ASTAROTH, APPEAR, APPEAR—SPEAK THE WORD!"

The face of Astaroth appears behind to Loew's left and moves around before them gleaming with phosphorescence. The demon's bulging eyes and slit-like mouth are horrible—they begin to smoke fiercely and hurricane winds blast the frightened men.

At last, one by one, letters appear from the sullen lips of the dread demon: "A-E-M-A-E-R", and winds blast again with howling force. Loew hurls his cap & star beyond the circle. The face fades from view and in a flash of smoke the fiery circle vanishes. It is over.

Loew lifts Famulus to a chair and shakes him awake. Deliriously happy he exhibits the amulet, then takes pen and scrolls the magic letters on the strip of paper: A-E-M-A-E-R.

They hurry to the Golem and Loew folds the magic words into the star-shaped amulet, twists it into place on the Golem's breast!

In a full length shot, the Golem opens his eyes. Then, cut to extreme close-ups of the Golem's face & Loew's.

The Golem looks all around—wobbles a bit, side to side—walks toward Loew, beside the forge. Now, Loew signals—turn & go back. The Golem pivots, starts back and encounters Famulus. He hurls Loew's assistant to the floor, returns to his original position.

Triumphantly, Loew snatches away the amulet and the Golem tips rigidly backward, inanimate, against the stairway.

The Golem at work chopping wood—with the wrong side of the axehead! The Golem moves to the well.

In his study above, Rabbi Loew observes his creature, with his daughter Miriam. She fears it. He tells her, "This is my new servant, 'Golem'."

We see the Golem, followed by Famulus, emerging from Loew's house. A market basket is over the creature's left arm. He starts off in the wrong direction and Famulus motions the true way. As the Golem walks down the street, Famulus is his shadow.

Children run out, cluster and follow them for



Golem #3. From the French-Czech version of 1939.

His heart of stone melts before the face & form of the sleeping beauty.





The carved creation that alchemy turned into a massive living monster.

a while. The elders cringe in fear. The Golem turns a corner arriving at the head of a stone staircase. Many children there leap up & run away. Golem & Famulus descend the stairs. Golem wobbling cautiously.

The Golem enters an indoor market house, before the terrified proprietor & his wife, fumbles in the basket, produces a paper and holds it for them to read. Famulus has entered behind the Golem and explains, "This is the Rabbi's new servant, he cannot speak nor hear, but he will not harm you. He will come to you each day with a list of articles we need."

Famulus & Golem return home. Greatly perplexed, because he cannot remove the basket from the folded stone arm, Famulus motions the Golem to straighten it. The reaction is so sudden it frightens Famulus but he takes the basket from the outstretched arm.

Famulus becomes fascinated with controlling the creature, takes him to the forge to try to explain how the bellows fans the flame for his alchemy skillet. He points to the ring & chain that

pumps a beam of air to the forge; the creature dumbly works for him and fire roars!

Close-up: Loew's face as he reenters. Golem stoking the forge with vigor. Loew cries: "Halt!" And instructs Famulus to leave Golem alone. "I go to day to show the Golem to the Emperor," he instructs. "Stay and guard the house."

Loew reaches the castle. He orders the Golem to wait. Armored guards gather to look the Golem over. Loew approaches the Emperor.

Everyone is horrified as Rabbi Loew signals for Golem to approach. The Golem stalks thru the crowd of dancers to a position in front of Emperor Ludwig.

The Emperor asks Loew, "What manner of miracle will you show us today, strange magician?" Loew gestures grandly. A geyser of smoke erupts above the throne. The ceiling slips. The court panics. The Golem bars the door.

"Save me," cries the Emperor, "and I will pardon your people."

saved by the monster

Loew gestures to the Golem. He positions himself on two fallen beams and reaching upward holds the ceiling. It splits down the middle, leaving a tent-like area above the Emperor's guests, with the mighty Golem supporting the peak.

Loew & Golem return to the laboratory. Loew places a hand on the Golem's shoulder and the creature shows suspicion, followed by anger. When Loew reaches to remove the amulet, the Golem is furious! His eyes glare, his chisel-shaped white teeth gnash with rage and he raises his arms to strike Loew down. At which point the Rabbi snatches the amulet. The Golem topples upon the floor. Kneeling beside the statue, Loew's face reflects his great trouble.

Beside the prostrate Golem, Loew studies his book of sorcery. "If you have brought the dead to life through magic, beware of that life. Asteroth will demand his creature back. Then the lifeless clay will scorn its master and turn to destroy him and all it meets."

"Your task is finished, Golem," says Loew. "Be clay again, lest the powers of darkness take vengeance." And he raises a hammer to shatter the figure. Only to be with-held by Famulus who arrives, shouting, "Rabbi Jehuda comes to honor you with a joyful gathering at the Synagogue."

Later Famulus discovers Miriam with the hated Florian. He awakens the creature. "There is a stranger who has brought shame upon us," he cries. "Seize him!"

The Golem grins, strides jerkily to Miriam's door. Famulus orders him to pound and Golem rattles the plaster but the door holds. Then Famulus demonstrates a shoving rush at the door. When he attempts it, the Golem pushes both fists thru the navel and walks into the room carrying the door. Miriam swoons in Florian's arms; the Golem seizes her and starts to leave. Florian draws a dagger and breaks the point on the stone man's chest. He is hurled aside and runs out the door. Famulus stays with Miriam and sends Golem after Florian. Before the knight can find the door, the Golem bars his escape; the knight flees up the stairs to the high tower. Crouching against a parapet, broken knife in hand, he watches Golem emerge from the trapdoor. There is a struggle on the roof and the Golem hurls the knave to death on the street below.



"The eyes come alive! They click open and glare with fury! The Golem's square chiseled white teeth gnash with rage!"—Oscar G. Estes Jr.

the golem amok

Miriam & Famulus emerge at the opening, too late. The girl cowers in fear but is seized by the Golem and carried downstairs. He places her on the work table. Famulus arrives with fire in his eye. The Golem covers the amulet with his hand as Famulus leaps in vain. Then the Golem seizes a firebrand from the forge and uses it to keep Famulus away—and sets fire to the house! Grinning idiotically he experiences fire! Famulus has fled. Grabbing the girl by her pigtail, the Golem drags her away.

At the ceremony in the Synagogue, Famulus interrupts with a message for Rabba Loew, "Your house is in flames—the Golem is raging!" Everyone runs into the street. The Golem stands alone at the far end of the ghetto, dragging Miriam by the hair.

Loew's roof in flames. Crowds milling. A man shouts, "The demon has carried Miriam away—destroying everything in his path!"

Loew's tall astrology tower falls into the fire

with a mighty crash, smothering the flames and burying the corpse of Florian.

Golem places Miriam on a boulder, strides off.

The Golem arrives at the great ghetto gate. He peers thru the warder's door and sees children playing beyond. He tries to push the gate open: the huge bar is in place. He pushes harder and the bar breaks. The gates swing wide. The children are frightened and run. All except one small blonde girl-child. With happiness on his face, Golem confronts the child. She holds up her apple. He ignores it. Her childish hands rove across his chest, chance upon the amulet and pull it free of its socket. The Golem shudders, drops the child and topples like a log. He is again turned to stone. The child looks at the talisman, then hurls it down to run away.

Back to Loew & the elders, asking, "But where is the Golem?" Elders approach the gate, find many children seated on the Golem, playing. They lift the figure, carry it in procession thru the portal. The gate closes behind them. A Star of David is superimposed, followed by:

MYSTERY PHOTO

NUMBER 91

BLEW BEARD?

IS it a songster named Jimmy Songster? A prisoner in Sing Sing? Once upon a time he appeared in a very special picture (a deliberate spoof) called (but don't try to pronounce it 3 times fast or your tongue will fall out) **FEAR CONE CUPS QUOTE**. Of course that isn't exactly the way the title appeared on the marquee... but perhaps you can correctly unscramble it.



ANSWER TO MYSTERY PHOTO No. 90

THE HAUNTED STRANGLER was the Karloff film that constituted our Mystery Photo last time. Fans who figured out #89—THE GHOST CATCHERS—included John & George "Putts" Urbanski, Gary Rags, Curtis Isem, Mike Mancuso, Price R. Moreland, Laura O'Brien, Richard Roberts, Jeff Knokey, Bob Scherl & Belle Cridland.



2 of the 49 Dinosaur Models the Master created for the silent LOST WORLD (1925).

MASTER MONSTER MAKER

his children: great apes
& dinosaurs

by richard j. schmidt jr.

homage to a hero

KING KONG is his son. Dinah Saur his daughter. Son of Kong his grand son. You saw him AS King Kong, AS The Son of Kong, AS Mighty Joe Young, AS the creatures of THE LOST WORLD. For as someone said, a man is what he creates. And Marce! Delgado—a dedicated artist who worked for some 50 years in film—very literally created the Hollywood legend of King Kong (the world's most famous ape) but a legend never really his own.

He was a 20-year-old immigrant art student at the Otis Art Institute in Los Angeles when Willis O'Brien asked him to create the dinosaurs for the silent version of THE LOST WORLD (1925). And Mr. Delgado's assignment was to create 49 prehistoric creatures as movable armatures—armatures that could be moved a fraction of an inch at a time, one movement per frame, resulting in life-like motion when projected. Together they labored for 2-1/2 years—Mr. Delgado, a confident the com-

plete novice, creating the models, Mr. O'Brien animating them.

The film was highly praised for its technical expertise but more importantly it marked the beginning of the history-making team of O'Brien & Delgado who would work together later on KING KONG, SON OF KONG (both 1933) and MIGHTY JOE YOUNG (1949) as well as at least 2 uncompleted projects (GWANGI and WAR EAGLES).

Mr. Delgado, the retired over 10 years (and whose work is surely worthy of a more thorough coverage), spoke with me at his home on the inception of his 4 most famous fantasy works, with emphasis on MIGHTY JOE YOUNG because at that time I had the historic pleasure of photographing him with one of the 5 models of Mr. Joseph Young of Africa—a model he had not seen in the 27 years since the film's inception.



The Origin of Ruler of Skull Island, Marcel Delgado's 8th Wonder of the World.



The Boy & The Bronto—built by Delgado for DINO-SAURS (1960).

MARCEL DELGADO: We were very poor, living in Mexico, and yet I was always interested in art. There was an Indian lived nearby—there were many Indians—but this one wore a long robe and had hair down to his shoulders; he looked just like Jesus. And he spent his time carving wood, making little figures on totem poles. I used to watch him—I was only 4 or 5 years old—and then I'd go down to the river and I'd take a handful of mud from the bank and mold little dolls out of it. It was all I had to use.

(Mr. Delgado came with his family to California when he was 7 and his interest in art blossomed. He was soon to become a student at the Otis Art Institute, working his way thru by coaching other students and by cleaning up.)

MARCEL DELGADO: Sometimes the other students would ask for help—I was just a student too but they must have thought I was some kind of master—because I'd go from one to another looking at their work: "Make it stronger here, make it more defined there."

O'Brien used to do some work there and he saw me criticizing some students and he asked me what was wrong with his drawings. I told him, "You're already an artist, what can I do to improve your work?" And we laughed together.



A Revelation: Marcel animated his model in this climactic fire scene of MIGHTY JOE YOUNG!

He liked me for some reason—I don't know why, he'd never seen my work. But he asked me whether I wanted a job. I told him I had a job. "Doing what?" he asked. "Cleaning up around the school," I said. I asked him what kind of job and he said, "Working in motion pictures." Even then I wasn't really interested. But he kept coming back and asking me and finally he asked me to visit the studio—First National—and I went down with him.

He had done some animation—just shorts in the early 20s, '17 or '18. Just novelties. I saw one, I think, and I guess they were popular. But he built his own models.

He showed me around and then he took me into a studio workroom—pretty good size. "What do you think?" he asked. And I liked it and I said, "Whose is it?" "Yours," he said. And I hadn't said I wanted the job yet. But I sure did.

Which armatures were better technically, King Kong. Son of Kong or Joe Young?

MARCEL DELGADO: King Kong & Son of Kong were the same armature. We had several models of Mighty Joe—only one Kong. The little model (of Joe Young) was about 4" long and it worked like a watch. It was much better than Kong—more realistic, more working parts. It



Marcel the Magnificent reunited with one of his models of Mighty Joe.



The little-known, seldom-seen, now-dead animator Pete Peterson, remembered by Marcel Delgado in his interview.



Rare Behind-the-Scenes Shot of one of Delgado's Dinosaurs "at work." From DINOSAURUS.



A pair of Marcel's Immortal Creations posing in 1969 in the original Ackermanson.

could stand, breathe, do everything but talk. It was so perfectly balanced. It was beautiful.

Did you work from preliminary sketches?

MARCEL DELGADO: No, I just built them.

Then O'Brien didn't tell you how to do it?

MARCEL DELGADO: He came to me and said, "Marcel, can you make me a gorilla?" I said, "Yes, I guess so." He never complained about my work; he never told me how to do it or to change this or that. I'd give him a model and he'd say, "Fine, Marcel." Always. He was a master.

And the other Joe Youngs were how big?

MARCEL DELGADO: 16". But there was another—an inch & a half scale—that was built for the closeups but they never used it. They always used the 4" or the bigger ones.

How big was Kong?

MARCEL DELGADO: 18"

Why was Joe built smaller?

MARCEL DELGADO: Easier to animate. We learned a lot of things since *King Kong*. Kong was covered with rabbits' fur; with *Mighty Joe* it was unborn calf. The rabbits' fur was too downy and it wasn't flexible enough. We also added a layer of rubber so that it could stretch easier. It really worked like a watch.

Did you personally do any of the animation?

MARCEL DELGADO: I am a builder. But I did animate the scene where he goes up the tree and rescues the little girl from the burning orphanage.

And that was the 16" model?

MARCEL DELGADO: Yes. The 4" model was built for the tag-of-war but it was used for some of the other scenes too.

I've read that the animators would be lucky to get 25 feet of film exposed a day.

MARCEL DELGADO: Oh, that would be a good day.

Did Harryhausen do much animation for Joe Young?

MARCEL DELGADO: Oh yes. That was his first job in the movies and he assisted O'Brien.

Which armatures are you especially proud of?

MARCEL DELGADO: All my models were armatures, not like Harryhausen who casts all his animals.

I have 2 favorites. The *Tyrannosaurus rex* in *GWANGI*—the test film that O'Brien made during the war. But the studios weren't interested and the complete film never got made then. And *Mighty Joe*.

About a year or so before O'Brien died, he called me over to his house and asked me, "Do you know the best thing you ever did for me, Marcel?" And I didn't have any idea what he was talking about. Then he told me about these 2 fighting dinosaurs in *THE LOST WORLD*. And when their fight was all thru, one of them was lying on the ground, his insides—his intestines—sticking out. O'Brien thought that was so real. And yet it was just a few things we had left over on the work bench, a little bit of this, a little bit of that. Just scraps for his intestines.

They can be awfully life-like. I came home one



Kiko, Son of Kong, built out of one of his Old Man's Armatures by Morcel.

day and the kids had MIGHTY JOE on television—they'd turned it on and forgotten it and I saw this scene where the monkey is in the back of a truck and it sort of spits (animated by Peter Peterson). It looked live, like a real monkey; I didn't realize it was Mighty Joe. I looked at it and looked . . . and I would have sworn it was live action. And I huilt it.

Epilog: It is a pity that MARCEL DELGADO is not appreciated more for his contribution to Film History. While it is admitted that many Hollywood craftsmen are slighted by practically everyone—the public at large, the cinema elite or even individual film credits—Mr. Delgado's obscurity is perhaps more undeserved than most because he is often eclipsed by the giant shadow of his brilliant fellow technician Willis O'Brien.

EDITOR SPEAKING: Mr. Delgado has had a bad accident from which it is unlikely he will ever completely recover. NOW is an ideal time to send him a nice brief legible letter telling him how much you have appreciated his life work. Or send him a cheery card. Whatever you do, DON'T ask

him for an autograph or a foto or a model or anything, as it would only mean disappointment for you and embarrassment for him: he is not in a position to answer any requests. PLEASE! Be Good Monsters! Send to MARCEL DELOADO c/o FORRY, 2495 Glendower Ave., Hollywood, CA 90027.

**MARCEL DELGADO'S FILMS OF
MOST INTEREST TO READERS OF
FAMOUS MONSTERS**

DINOSAURUS (Fairview/Harris, 1960)
Mr. Delgado, uncredited.
JACK THE GIANT KILLER (U.A., 1962)
Mr. Delgado, uncredited.
KING KONG (RKO, 1933)
LOST WORLD, THE (First National, 1925)
MAD MAD MAD MAD WORLD, IT'S A
(U.A., 1962) Mr. Delgado, uncredited.
MASTER OF THE WORLD (AIP, 1961)
MIGHTY JOE YOUNG (RKO/Argosy, 1949)
SON OF KONG (RKO, 1933)

a mon-star is born— **BABY FRANKENSTEIN**

the birth of the bruise

FRIDAY THE 13th of February. The place: Universal Studios, haunting grounds of the Phantom of the Opera, Dracula, Frankenstein & All Those Ghoul-then Age Greats.

As part of the newspaper, magazine & TV coverage of The Great Event, I, your editor of FM, was invited to the shower for Baby Frankenstein.

Shortly before the unveiling, as I sat quiet & unnoticed on the sidelines by myself, a TV commentator walked over, stood beside me, took a stance and started to give his spiel for the videocam. I didn't exactly like the introductory remark he made, which I felt was a putdown (especially from the tone of his voice) and not in keeping with the goodnatured fun of the occasion, when he started off with "When I woke up this morning I felt that something GROSS was going to happen" and I was just praying that he might notice the copy of FM lying on my lap and bend down with the mike to me and say something like, "How

about you, sir, don't you agree?"—in which case I was all set to reply, "I certainly do—GROSS is the word for it... and Universal has grossed millions from the monsterrific talents of the Lon Chaney's, Father & Son; Bela Lugosi, Boris Karloff, the Invisible Man, the Creature from the Black Lagoon, the thing that came from Outer Space and out of Ray Bradbury's imagination, and all kinds of other great horrors this Studio has been responsible for."

But, alas, it was a case of "pass" and the reporter never asked my opinion.

a boo-tiful baby

The time for the Presentation came and the lights dimmed, offstage thunder clapped, electric sparks began climbing Jacob's ladders in the laboratory where the baby's crib lay on the altar of Science, and from out of the historic past came a voice (sounding suspiciously like John Carradine's) fanatically declaring:

"At first I experimented only with dead animals... and then a human heart, which I kept beating for 6 weeks. But now... I am going to turn that ray... on that body... and endow it with LIFE!"

At this there was a movement of the hidden figure beneath the sheet. The heart began to BEAT! Wildly! Jumping up & down as tho it were trying to leap right thru the sheet!

The unseen corpse began to jerk & spasm!

The audience drew back in terror.

The mad obstetrician was in a paley of ecstasy!

The fellow freaks attending the Birth of the Baby were beside themselves:

For example, Quasimodo was beside Blacky La Goon... Hairy Apeman was beside the alien, Otto Space... Mr. & Mrs. Frankenstein, the proud (?) parents were clinging to each other.

The sheeted figure rose from the crib, stood swaying unsteadily on its feet.

Then the Mad Doctor removed the sheet!

audience gasps

And women shrieked!

Children cowered!!

Grown men cringed!!!

For not since Buster Keaton & Harold Lloyd directed ABBOTT & COSTELLO MEET JERRY LEWIS ON THE WAY TO DISNEYLAND WITH LAUREL & HARDY had such a fantastic sight been seen!

Imagine, if you can, a figure towering perhaps 4 feet tall!

Imagine a face a combination of Alfred E. Neuman (the "What, Me Worry?" MAD Kid), Pinocchio & Jack Pierce's concept of Frankenstein, colored a Regan shade of harl and topped off by popping Peter Lorre eyes that out-popped Peter's.

The Son of the Frankensteins!

BABY FRANKENSTEIN!

OH, BABY—!

GRANDPA FRANK



"May, Bridey, Sonny's given us a grandson at last!"

GRANDMA FRANK



"If Mary Shelley could see us now! We belong, Dede! Turn Paga to See Baby Frankenstein!"



The Pride of Frankenstein; or, A Face That Only A Mother Could Love. Family Portrait, featuring Preteen Frankenstein. Now all he needs is a sister: two half-pints like him would almost be enough to make one covert!



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IT AsKED FOR YOU



"You could have canned me!" declares Anne Francis, who made the acquaintance of the original Robby the Robot in *FORBIDDEN PLANET*. She was surprised to realize talented Don Paut technician Bill Melane was inside this perfect re-make!

IT ASKED FOR YOU!

Bot Women! She flew into Horror's Hall of Fame in **MARK OF THE VAMPIRE** (MGM 1935) and they're still talking about and asking for photos of Carroll Borland. Here she is for Jean Boulet, Curtis Harrington, Debby Anderson, Don Garrett, Celestino Lewis, Vincent Merchesano, Larry Morris, Kurt Fraunberger, Al Winters, Bill T. Williams, Joe. Pallodi- no, Gordon Greyette, Alis Villetta, Carmen D'Alessio & Gregory Zolirke.



An ever-popular supporting actor in one of his rare roles, the late Ernest Thesinger as he appeared with Boris Karloff in **THE GHOUL**, 1935. For John Ainsworth, Phillip J. Strick, Paul Skeeters, Rob Hoffman, Marc Glavo, Keith Beltran, Geo. Stewart III, Glenn R. Pugh, Garrett A. Keeyer, Sam Harris, Don Walker, Gregory Dushren, Jeffrey Avrin & Andy Perry.



Found! For Michael Ohemer, Oscar Essex, Dave Prestone, Dave Messara, Tom Baker, Bill Shrock, Steve Towsley, Mark McGee, David Allen, L/Spaulding, Paul Staniford, Larry Richardson, Russ Kingston, Arturo Pinal, Dynamite Taurus, Denis Muren & Richard Stoyanowski...this great shot of Marcel Delgado's dinosaurs as animated by Willis O'Brien in **THE LOST WORLD** (1926).

A King on his throne is Karloff as the Immortal monster in **BRIDE OF FRANKENSTEIN** (Universal 1935). Pictured for Gaswin Doertler, Gene Fisher, Susan Lenart, Pierre Versins, Susan Brodsky, Martin Byhewer, Wolfgang Thodewold, Reinhard Hirschberger, Kety Wild, Boris Grobner, Beatrice Rim and Pat & Mike Porjes.



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QUESTION

During the Famous Monsters 1975 Convention, which by the way was enjoyable, I attended the showing of THE CURSE OF THE WEREWOLF. I noticed that the narrator of the film starts by saying the story took place 200 years ago and later it turns out that the narrator was a character himself in the story—the guardian of the werewolf. Doesn't he deserve an award for longevity or does it show that there's nobody at Hammer Films to check such mistakes? Since I feel that this is one of the better movies put out by Hammer, I'd like to know if anyone else is bothered by errors like this.

MICHAEL DULKA
Milwaukee, Wisc.

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I really don't know where to start or what to say but I would like to thank you for putting on a super-fantastic FAMOUS MONSTERS CONVENTION. The Hammer Film Festival was a super idea. Your 4 guest stars were fantastic to say the least!

RICHARD SPINAE
No address

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STEVE SANDSTRÖM

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CHERYL WADE

A VOICE FROM
SOUTH AFRICA

You have sliced away the bloodiest parts of life condensed it into magazine form and thrown it to the masses of hungry horror fans. I have tried to consume all I could but, living in South Africa, it seems that I won't be able to quench my insatiable thirst for horror. The horror movies that do get past the censors are so badly butchered that it sometimes robs them of a quarter of their running time. TV has eventually come to the country but it seems that it won't resort to anything more gruesome than the news. My country is progressing and it has even made one of its own horror movies—which might have been copied from a previous movie or it may even be a dubbing of the original. If my country has made any other horror movies they haven't, to my knowledge been released in the

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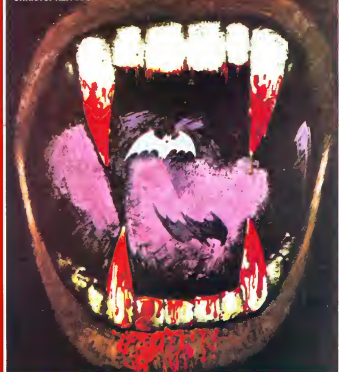
FM #124 was incredible!
The article about the HINDENBURG was terrific.
And I hope to read more about the FM Convention.

KEVIN ASHLEY
Davieport, Fla.

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